

Big Culture Lesson

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MCACA is partnering with the Michigan Association of Community Arts Agencies (MACAA) to present this year's spring workshops. MACAA will present morning sessions at each location below beginning at 9:00 a.m.. There is a small fee to attend the morning sessions. MACAA will feature *Mission-based Planning, *Community Cultural Planning* and Team building Leadership. For more information call 1-800-203-9633 or go to www.macaa.com

The MCACA afternoon Forum is free of charge and will feature a discussion of FY 2005 and FY 2005 Programs and Processes.

MCACA Spring Forums

For more information, contact Council staff at (517)241-4011

<u>City</u>	<u>Date</u>	<u>Time</u>	<u>Address</u>	<u>Phone/Contact</u>
Saginaw	3/17/04	2: 00 P.M.	Saginaw Enrichment Center 120 Ezra Rust Dr.	(989) 759-1496 contact Nancy Koepke
Lansing	3/19/04	2:00 P.M.	Radisson Hotel 111 North Grand Ave	(517) 482-0188 contact Andrea Johnson
Kalamazoo	3/22/04	2:00 P.M.	Epic Center (API Theatre) 359 S. Kalamazoo	(269) 342-5059 contact Anne Mehring
Grand Rapids	3/23/04	2:00P.M.	Grandville Avenue Academy for the Arts 644 Grandville Ave S.W.	(616) 742-0692 contact Marjorie Kuipers
Detroit	3/25/04	2:00 PM	Focus Hope (Conference Center) 1400 Oakman Blvd	(313) 494-4390 contact Donna Roland
Gaylord	3/30/04	2:00 PM	Best Western Alpine Lodge 833 West Main	(989) 732-2431 contact Julie Kettlewell
Marquette	3/31/04	2:00 PM	Peter White Library/Art Center 300 Baraga Ave.	(906) 228-0472 contact Reatha Tweedie



PROGRAM GUIDELINES

FY 2005

Introduction

The Big Culture Lesson

The State of Michigan Council for Arts and Cultural Affairs (MCACA), an agency of the Michigan Department of History, Arts and Libraries, serves to encourage, develop and facilitate an enriched environment of artistic, creative cultural activity in Michigan. Through a comprehensive program of services and matching grants, MCACA:

- Demonstrates the importance of arts and culture in daily living
- Provides broad public access to arts and cultural activities
- Supports arts and culture as a catalyst for community revitalization and economic development
- Strengthens arts education
- Supports those who create, present or produce quality arts and cultural projects
- Encourages innovation
- Celebrates diversity
- Facilitates delivery of arts and cultural resources statewide
- Enhances the state's quality of life

Other MCACA Programs

Artists in Residence

Arts & Learning

Anchor Organizations

Arts Org. Development

Arts Projects

Capital Improvements

Cultural Projects

Local Arts Agcy. Services

Partners

Regional Regranting

Rural Arts

This booklet contains information and forms to help qualified organizations apply for funding in the ***Big Culture Lesson***. Funding through this program supports, in part, arts and cultural education activities which will take place between October 1, 2004 and September 30, 2005.

The Big Culture Lesson supports quality arts education activities, conducted by collaborative partnerships of schools and/or districts and arts/cultural organizations and groups. Funded activities may involve collaborations among artists, educators (arts and other disciplines), community arts resources, arts organizations, parents, students and the general public. In this way, the Council increases arts instruction and harnesses community resources in a single effort to make arts and culture basic to education. Please refer to the enclosed guidelines and application instructions for more detailed information.

Thank you for your interest in applying for a MCACA grant. It is through the efforts of organizations such as yours that the MCACA commitment to foster innovation, preservation, conservation, creativity and excellence in the State of Michigan can come to fruition.

There are similar guidelines and grant applications available for all other MCACA programs listed above. If you have questions or require additional information, please contact MCACA staff at (517) 241-4011. For people who are deaf or hard of hearing, Council staff may be reached by TTY at (517) 373-1592.

Big Culture Lesson *at a Glance*

√ The Big Culture Lesson supports arts education projects designed to introduce teachers, students, parents, families, and communities to Michigan's rich and diverse cultural heritage and resources. Collaborative partnerships between educational institutions (schools/districts) and arts or cultural organizations will develop sustainable integrated models, educational curricula and resources, conduct authentic assessment and piloting of curricula, demonstrate and document the impact of arts and cultural integration and provide web based resources to be shared statewide.

To be Eligible...

√ Co-Applicants must be an incorporated, tax exempt, arts or cultural organization, group or arts agency **AND** a public or private non-profit P-12 educational institution (school and/or school district)

√ Applicants with unmet obligations on prior grants
i.e., late/incomplete reports *may not* apply
(Please contact MCACA staff if you are concerned about a prior grant)

Funding Basics...

- √ Funding up to \$30,000 is available
- √ Request amounts may not exceed 1/2 of the project's total cost
- √ A 1:1 match of grant funds including a cash match of at least 50% of the requested amount is required
 - √ Funded projects must be completed within the MCACA Fiscal Year, ending 9/30/2005
- √ Applicants may apply to more than one Council program. However, the Council reserves the right to limit the number of grant awards to any one applicant.
 - √ Only one application may be submitted for the same project or activity in a fiscal year

Deadline...

√ Applications must be postmarked no later than May 1, 2004
Hand delivered applications must be in MCACA offices no later than 4:00 p.m. on 04/30/04
Late applications will **NOT** be accepted or reviewed.

√ An application fee of 3% of the requested amount or \$300, whichever is less is required.
This fee is subject to legislative change at any time.

√ Metered mail IS NOT acceptable

Send your completed application to:

MCACA
Big Culture Lesson
702 W. Kalamazoo
P.O. Box 30706
Lansing, MI 48909-8206

Program Description

Eligibility

Co-Applicants must be incorporated in the State of Michigan. They must also ensure that no part of net earnings benefit a private individual. Donations to the organizations must be allowable as a charitable contribution under section 170c of the Internal Revenue Code of 1954 as amended. (Organizations having status under Section 501(c)(3) of the Internal Revenue Code and local Units of Government, meet this criteria)

Any applicant that has unmet obligations on current grant contracts, such as overdue or incomplete reports or other significant problems, is not eligible to apply for future funding. If any applicant fails to meet MCACA requirements on a current contract, that pending application will be removed from the review process. If any applicant fails to meet MCACA requirements on a current grant, following Council approval on a future application, the newly approved grant will be rescinded. *Auxiliary support organizations (i.e. friends of xyz), may not apply in this grant category.*

Additional Big Culture Lesson Eligibility

Big Culture Lesson co-applicants MUST consist of a Michigan based tax exempt, 501-c3 non-profit arts or cultural institution and a public or private, non-profit educational institution (school or district) serving some segment of the P-12 grade student population.

*NOTICE

The Council will not support general operating costs or projects and activities which are within the primary instructional and services responsibilities of a College or University, or are limited to the College or University faculty, staff and students. With their application for funding, Colleges and Universities must provide:

- 1) Documentation of a demonstrated benefit to the community at large
- 2) Provide documentation of community involvement in the planning/implementation of the project
- 3) Include letters of support from community organizations

Funding

The Big Culture Lesson supports quality arts education activities, conducted by arts and cultural institutions of high quality and ability, in partnerships with schools and community-based organizations. It is the Council's expectation that projects funded will:

- ✓ Actively involve teachers in the design and implementation of projects which are centered on how students learn.
- ✓ Involve teachers, students, artists and cultural institutions in extended learning experiences that are sustained over time.
- ✓ Develop activities that serve to make the arts

basic to education in schools and the community.

- ✓ Promote the value of direct participation in the creative process.
- ✓ Contribute to the financial and artistic growth of Michigan artists.
- ✓ Encourage collaborations between organizations which serve to improve artistic quality, increase efficiency and/or maximize limited resources for the purposes of furthering the education of their constituents.
- ✓ Balance and strengthen high quality arts instruction in schools and communities with the assistance of artists and arts organizations.

Program Description

Funding - “Supported Projects”

Funding of up to \$30,000 is available for program activity of up to one year. Funded activities may involve collaborations among artists, educators (arts and other disciplines), community arts resources, arts organizations, local businesses, parents, students and the general public.

This program supports endeavors integrating the arts into education activities. Four components are required in this program: Residencies, Teacher Involvement and training, Curriculum Development, and development of Web based materials.

Funding is provided to proposals which include all of the following:

- Development of a collaborative and sustainable model that engages and utilizes local culture bearers, artists, arts and cultural professional and cultural resources.
- Development of educational curricula and resources that will be made readily available to the general public through use of available technology.
- Creation of an awareness of the impact of the arts, arts history and cultural heritage in daily life.
- Authentic assessment of student learning through the development and use of student products for public internet dissemination.
- Providing direct financial support to high quality Michigan arts and cultural experts working in educational settings.
- Demonstration and documentation of the impact of quality arts and cultural heritage education in schools and communities.

Funding - “Match”

All Council programs require that the applicant supply a level of “matching funds” or funds available to them through other sources

Matching Fund Summary

Applicants may Request up to \$30,000

Grant request may not exceed 1/2 of a project’s total cost.

Applicants must Make a 1 : 1 match

Your cash match must be at least 50% of your request, the remainder of the matching requirements may be other cash, in-kind contributions, or a combination of the two.

State Funds may not be used as matching funds

Applicants may not use the same matching funds in more than one project

Program Description

Funding - "Uses"

There are specific costs related to projects the Council is able to fund and others they cannot.
Please refer to the following lists

Funding may be used for...

- | | |
|--|---|
| \$ Salaries, wages, honoraria artist fees | \$ Web resource development |
| \$ Supplies, materials, catalog, posters, packaging, distribution and other marketing expenses | \$ Costs related to preparation and research of original manuscripts and limited edition publications by nonprofit organizations or individuals holding copyright |
| \$ Internships, artist residencies, commissions | \$ Recording costs |
| \$ Arts-related industry development | \$ Exhibits, readings, series, performances, classes, seminars, in-service activities, workshops |
| \$ Video, film development | |
| \$ Lectures, symposia, panels, public discussions | |
| \$ Planning, design, documentation, evaluation | |
| \$ Curriculum development and materials | |

Funding may not be used for...

- ✗ School teacher salaries or fees paid to teachers for in-service participation, release time or administrative costs. However, schools are encouraged to use staff development activities and funds for in-service to meet matching requirements for the program.
- ✗ Costs associated with start-up of a new organization.*
- ✗ Costs incurred prior to grant starting date.*
- ✗ Fund raisers
- ✗ Projects that take place outside the state, foreign travel or out-of-state travel.
- ✗ Consultants who are members of applicant's board or staff.
- ✗ Payments to students.
- ✗ Projects that utilize funding from Council programs as matching funds or matching funds that are used for more than one grant.
- ✗ Projects for which more than one Council grant is requested.
- ✗ Regranting and sub-grants by applicant to other organizations for programming.
- ✗ Purchase awards, cash prizes, scholarships, contributions or donations.*
- ✗ Operating costs not associated with the project.*
- ✗ Food or beverages for hospitality.
- ✗ Entertainment or reception functions.
- ✗ Capital improvements such as: new construction, renovation, restoration, or permanent equipment items.*
- ✗ Publication, records, films of a commercial nature.*
- ✗ Food or beverages for hospitality, entertainment or reception functions.
- ✗ Existing deficits, licensing fees, fines, contingencies, penalties, interest, or litigation costs.*
- ✗ Internal programs at colleges and universities.
- ✗ College or university faculty exhibitions or performances.
- ✗ Commissioning of their faculty by colleges or universities.*
- ✗ Scholarly or academic research, tuition and activities, which generate academic credit or formal study toward an academic or professional degree.*
- ✗ Indirect costs (charges made by an organization to cover the management or handling of grant funds).*

*** Note - These activities may not be used to match grant monies.**

Program Description

Funding - “Components”

Applicants may request funding for activities of up to one year.

Each Big Culture Lesson MUST include the following four components:

1. Residencies

The project must include a residency component. In the Big Culture Lesson residencies may be of the arts and cultural workers in the school setting or that of the teacher and students in the cultural institution or a combination of both.

For example: In one scenario, an arts organization may “transport” their cultural/artistic talents and resources to a school environment, where over a period of time the teachers and students work with the artists and professionals from that organization to develop, pilot and document the integrated lessons, teacher professional development, and projects over a given period of time.

Another potential implementation is one based on the model of the Big History Lesson developed by Margaret Holtschlag, Michigan’s 1999/2000 Teacher of the year. In that model, Teachers, students, and parents, participate “in residence” at cultural institutions in hands-on learning. Activities may be for extended periods, or concentrated learning opportunities during the school day, after school hours, and on weekends. Teams of students, parents and teachers will create product (e.g. curriculum, art and media projects, etc.)

In many cases, both an exchange of artists working in the school setting and the teacher, students and families experiencing activities within an arts or cultural institution will be implemented to complete a Big Culture Lesson project. The end product(s) will be accessible to the public via the internet.

2. Teacher Involvement and Training

Big Culture Lesson projects must be centered around teacher designed and implemented projects. The project must also include opportunities for teacher professional development and training. P-12 instructors will have to adapt and operate in new and creative ways to integrate the arts in their teaching practices. By working with artists, teachers will have to develop curriculum based on the arts/cultural institution or community resources available. They will work collaboratively with artists, cultural workers, local libraries, and other community organizations to develop appropriate arts focused activities. For future reference and for broader impact, funded applicants will have to document the process and share the curriculum developed as part of this project. Documentation, along with tangible lesson plans, processes, student projects, and other materials will be required to be shared in a web-based environment and linked to the MCACA website. In this way, teachers not directly involved with these projects will be able to benefit from the materials developed. It is the intention of MCACA that in addition to the teaching based training, teachers and students will exit the project more comfortable with cultural institutions, with increased knowledge of community cultural resources, and with increased access to and participation with arts and cultural based learning.

Program Description

3. Curriculum Development

Development, piloting, documentation, and dissemination of new and exciting curriculum is at the core of the Big Culture Lesson Program. Each project must produce sustainable, replicable, experiential learning models and curriculum that will benefit the teachers, students, and parents involved in the project; as well as teachers and students in other communities who may use the materials at a later date from the web-based information and links provided to the arts education community. Participating teachers, students and cultural workers will be developing lessons on-site that relate to the unique collection and resources of the cultural institutions. These lessons will be aligned and linked to the Michigan Content Standards and Benchmarks, local curriculum guidelines, and the needs of their students. The curriculum developed as part of this project may serve as models to be adapted and implemented throughout Michigan.

4. Web Site

Website - *The Big Culture Lesson* website will create a platform for student, parent, and community content and an ongoing arts and cultural information clearinghouse and nexus. Funded projects will be required to establish a web-based site to document and disseminate the experiences and materials developed as a result of the Big Culture Lesson project. This site will then be linked to a site on the MCACA page for statewide access.

Big Culture Lesson History

Where did the Big Culture Lesson come from ?

The Big Culture Lesson education funding program is a grant program of the Michigan Council for the Arts and Cultural Affairs with funding from the National Endowment for the Arts' Challenge America Program.

The genesis of the program derives from a model program, "the Big History Lesson" developed by Margaret Holtschlag, 1999-2000 Michigan Teacher of the Year. Based upon the success of this model, MCACA invited its four sister agencies within the Department of History, Arts and Libraries to help develop a more collaborative and multidisciplinary approach to address the broader arts and cultural education challenges within our state, and to explore new and innovative strategies to harness the wealth of arts and cultural resources in Michigan to address these challenges.

"The BIG History Lesson" was initiated in 1998 by Margaret Holtschlag, Michigan Teacher of the Year 1999-2000 as (1) a professional development model for immersion learning; and (2) a partnership between community resources and Mid-Michigan schools.

In "the BIG History Lesson", teachers and students used the Michigan Historical Museum as their classroom for a week. Changing the concept of the traditional field trip to an all-day, all-week interdisciplinary study trip, this teacher-led, student-centered experience includes behind-the-scenes tours, presentations by historians and reenactors, and groups of students working cooperatively on research.

Big Culture Lesson Outline

What might a Big Culture Lesson Project look like ?

The BIG Culture Lesson might be a study trip that spans five consecutive days at an arts or cultural institution. Teachers and students immerse themselves in learning for a full week on in-depth study, working with artists or experts on site, followed with teacher-led lessons and reinforced with independent research time in galleries or archives.

Key components of The BIG Culture Lesson are:

- Ongoing, sustained professional development for teachers
 - Teachers participate in extensive training to learn about Teaching in Informal Settings, Integrated Thematic Study, Object-Based Learning, Visual Note-taking, and Multiple Intelligences.
 - Teachers receive continuous support throughout the school year to design and implement thematic study for students.
 - Training is correlated with the Michigan Standards for Effective Teaching and Learning: Higher-Order Thinking, Deep Knowledge, Substantive Conversations, and Connections to the World Beyond the Classroom.
- Lessons are teacher-led and student-centered.
 - Teachers and site coordinators work together to design the week's lessons. Responsibility for teaching students is shared by teacher and site person.
 - Each day on site includes (1) artist, curator or docent-led lesson; (2) teacher-led lesson to reinforce artist/curator lesson; (3) independent gallery time for students.
 - Lessons include presentations by site experts (curators, docents, etc.), teacher-led lessons, and follow-up lessons to help students incorporate the information they are learning each day.
 - Teachers design lessons that are correlated with Michigan Curriculum Standards and Benchmarks and match the curriculum and how students learn.
- Extended time
 - Extended time is the key for thinking and analyzing arts and culture, and making sense of the deep knowledge they are gaining at the museum or other community site.
 - Students choose a topic to research, and use an hour each day for independent study time to observe, discuss, write, and draw.
- Year-long themes
 - Teachers use the site as their classroom for the week, changing the concept of field trip to study trip.
 - The week serves as a catalyst for a year-long thematic study. Artists, curators or docents may choose to visit the classroom for lessons before and after The BIG Culture Lesson week.
 - Personal connections build for the teacher, students, and curators as the year unfolds.
- Parent involvement
 - Parents learn along with students and assist in leading small groups of students.
 - Teachers provide training for parents before The BIG Culture Lesson week so that parents are comfortable in their expanded role with students.

Grantee Requirements

Grantees must confirm project / program implementation plans and if requested, revised budget based upon the actual grant award.

Grantees must sign a contract detailing terms for the use of Council funds.

Grantees who are local governmental units are subject to the requirements of the government-wide common rule, “Uniform Administrative requirements for Grants & Cooperative Agreements to State and Local Governments.” Nonprofit organizations, inclusive of colleges and universities, are subject to the requirements of OMB Circular A-110, “Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals, and Other Nonprofit Organizations.”

OMB Circular A-133, “Audit of States, Local Governments and Nonprofit Organizations”, includes specific guidance for conducting financial and compliance audits. The threshold for requiring an audit is \$300,000 in *yearly expenditures* of Federal awards. This amount is the aggregate of funds from all Federal sources.

Grantees are required to assure the Council that they intend to comply with Title VI of the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973; the Americans with Disabilities Act of 1990 (ADA); the Age Discrimination Act of 1975; and title IX of the Education Amendments 1972, where applicable. Title VI prohibits discrimination on the grounds of race, color or national origin; Section 504 prohibits discrimination on the basis of disability; ADA prohibits discrimination on the basis of disability; the Age Discrimination act prohibits discrimination on the basis of age; and Title IX prohibits discrimination on the basis of sex.

Applicants are required to demonstrate compliance by implementing requirements outlined in Michigan Executive Order 79-4 “Equal Opportunity Standards in State and Federal Contracts”.

Grantees must assure the Council that professional performers and related or supporting personnel employed on projects funded by the Council shall not receive less than the prevailing minimum compensation as determined by the Secretary of Labor. Labor standards set out in Part 505 (29CFR) “Labor Standards on Projects or Productions Assisted by Grants from the National

Endowment for the Arts.” In addition, grantees must assure the Council that no part of projects funded by the Council will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of employees engaged in such projects.

Grantees should use cost accounting principles which comply with requirements as set forth in Federal OMB Circular A-122, “Cost Principles for Nonprofit Organizations, “ A-87 for Local governments, or A-21 for Educational Institutions.

Consistent with Public Law 101-512, when purchasing equipment and products under a Council grant, grantees are encouraged to purchase American-made equipment and products.

Grantees are required to execute projects and/or productions in accordance with the requirements of National Endowment for the Arts regulations implementing Executive Order 12549, “Debarment and Suspension,” certifying that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department of agency.

Grantees are prohibited from conducting general political lobbying, as defined in relevant statutes, regulations and OMB circular within a Council funded project.

Travel outside the United States, its territories, Mexico, and Canada not identified in the grant application must be specifically approved in writing by the Council before travel is undertaken. Such travel, if approved, must comply with applicable state and federal regulations.

Council support must be credited and included in all publicity and in all media materials used in the activity. Materials submitted with applications will not be returned. Some submitted materials may be used by MCACA as promotional tools. Grantees must submit, in a Council supplied format, a final report. The final report must include a written financial statement, program assessment and publicity materials from the activity (i.e. publication materials, photographs and news stories). Selected grantees may also be required to submit interim or quarterly reports.

Grantee Requirements

Accessibility

MCACA strives to make the arts accessible to all people and this is a priority of its funding programs. Funded organizations/schools agree to make every attempt to ensure that programs are accessible to persons with disabilities. According to state and federal law, every publicly funded organization must place itself in the position of being able to provide accommodations when persons with disabilities make requests for services. Accessibility involves both the location AND the content of the program. Thinking about accessibility issues early in the planning process of the project is key to ensuring that persons with disabilities will be able to participate in the program.

Waiver Requests

Organizations which seek a waiver of any portion of the general or the specific program guidelines, must do so in writing by **April 16, 2004**. Waivers are a highly unusual occurrence and should be fully discussed with MCACA staff. Requests for waivers will be reviewed and acted upon by the Council's Executive and Budget Committee. This action may not be completed prior to the deadline. Applications submitted pending action by the Executive and Budget Committee on a waiver request will be processed pending action. If the waiver is not provided, application review will be terminated.

Application Fee

Applicants are required to pay an application fee for each submitted application. The check should:

- ◆ Be made out to the State of Michigan
- ◆ Be stapled to the cover page of the application form
- ◆ Be placed inside envelope # 1 "Originals"

Applicants must provide a non-refundable fee of \$300 or three percent (3%) of the grant request whichever is LESS. This fee is subject to change by action of the Michigan Legislature. Change in this fee could happen after the submission of your grant application.

Requests of \$10,000 or more need only submit \$300 as the application fee. Requests less than \$10,000 should submit an application fee equal to three percent of the requested grant amount. For example, three percent of \$5,000 is \$150.

The check must be submitted with the application in order for your application to be processed. Applications submitted without the application fee will not be reviewed or considered for funding.

Review & Evaluation

The review of grant applications is done on three levels: the staff level, the peer panel review level, and the Council level.

Council Staff

- Assigns an application number and sends notification of application receipt (if you do not receive notification within three weeks of the application deadline date, contact Council staff)
- Assigns the application to an ad hoc review panel, which includes a primary and a secondary application reviewer responsible for in depth application evaluation
- Issues notification of scheduled ad hoc review committee meetings
- Convenes ad hoc review meetings
- Documents and verifies ad hoc review panel findings
- Prepares ad hoc review panel recommendations for Council consideration

Ad Hoc Review Panels

All applications are reviewed and evaluated by arts education, cultural and business professional in ad hoc advisory review panel meetings.

Only materials submitted with the application by the deadline, will be considered by the panel.

The meetings are open to the public. Applicants may attend, but in most cases, cannot participate in committee discussions. Applicant attendance is encouraged, but is not mandatory.

The Ad Hoc Advisory Review panel will score applications based on the individual program criteria.

The Council

The Michigan Council for Arts and Cultural Affairs is made up of 15 members who are appointed by the Governor. Final funding determinations are made by the Council. Council committees review tentative funding recommendations, based on the scores and recommendations provided by the ad hoc review panels. The committees consider Council priorities and make recommendations to the Council.

The Council reviews funding recommendations, and approves the final funding plan. They base their decisions on recommendations of the ad hoc review panel, committee comments, equitable geographic, demographic, and discipline based distribution, duplication of services and availability of funds.

The Council also takes into consideration the mission, programs and services of the applicant in the context

of similar organizations serving the same geographic area or client base. When more than one organization requests funding for similar activities in the same area or region, the Council may elect to fund only one organization.

Normally, funding awards are determined by Council at its annual funding meeting. All review information is confidential prior to final determination by the Council. Legislators are notified of grants awarded in their districts.

The Governor formally announces Council grant awards. Notices of awards and contracting materials or funding denials are subsequently mailed to applicants.

Review Criteria

Review Criteria

Each application is scored based on specific “review criteria” representing four areas of general concern. The questions posed within these four groups are used by peer reviewers as the primary tool to evaluate your proposal. Each peer reviewer will determine if the questions posed within the review criteria have been adequately answered by your grant proposal and score your application accordingly. *Applications to the Big Culture Lesson will be reviewed according to the following criteria. Each criteria carries a specific point value which is used to score the application.*

Merit

35 points

Has the *individual(s) and/or cultural institution(s) achieved high standards in their arts/cultural work ?
Is there evidence of ability or potential to work in educational settings ?
Does the institution or individual(s) show continued commitment to art or culture and education ?
Is there evidence that the skills and experience of the *participants are relevant to the concerns and parameters of the Big Culture Lesson ?

Planning and Evaluation

30 points

Are there clearly stated and achievable goals for the project ?
Are objectives clearly stated and measurable, and do they relate to the stated need for the project? Is the planning process inclusive of an active collaboration between the co-applicants and other key citizens and organizations in the community? Will teachers be actively involved in the design and implementation of this project ?
Is there adequate involvement of the artist or cultural institution in the planning process ?
Are plans in alignment with MI standards and benchmarks for the arts and other related areas ?
Are documentation and assessment plans appropriate and clearly presented?
To what extent have minorities and/or people with disabilities been involved in the planning process ?
Are expected outcomes of the project delineated ?
Are evaluation techniques appropriate to measure accomplishment of the identified goal(s) and objectives ?
Is there a plan for dissemination of materials and information after the project is completed ?

**Note: For the purposes of these guidelines, “individuals” or “participants” could be artists, cultural workers, humanities scholars, culture bearers, etc.*

Implementation

25 points

Are there clearly stated parameters of activity(ies) including when, where, how and for how long the activity(ies) will take place ?
Does the project provide extended time for sustained teacher and student learning in the arts ?
Are the lessons teacher-led and do they fit within the existing curriculum ?
Is the project student centered and based on research on how students learn ?
Is the time table or schedule of activities feasible?
Is there proper scheduling of individuals and efficient use of their skills ?
Is it clear that sustainable, replicable materials will be developed, documented, and disseminated ?
Does this project develop or reinforce a collaborative partnership between the co-applicants that will be utilized outside the project time-frame ?
Does the applicant have sufficient technical resources and expertise to develop a web-based project/products ?
Is there capable management of the project with relevant expertise and experience ?
Is there involvement of minorities and persons with disabilities in implementing the activities ?

Budget and Financial

10 points

Integrity
Is the budget adequate and appropriate ?
Are the salaries or fees for arts/cultural staff appropriate ?
Is there satisfactory explanations of budget items in the itemization ?
To what extent does the project provide significant direct and indirect financial support to qualified arts and cultural workers/individuals ?
Is there a diversity of sources for matching funds, both cash and in-kind ?

Proposal Narrative Instructions

Respond to the narrative items below, in the order in which they appear. Title and number each item. The project narrative is vitally important to the peer panel reviewers. The narrative will explain to them the whos, whats, wheres, whys and whens etc..

Submit Proposal Narrative as Attachment #1.

Narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use point type size smaller than 12 pitch (elite) or 12 point, be sure to leave a minimum margin of 1" on all sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Submit no more than 6 narrative sheets and label as Attachment #1 - Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the organization and narrative question on each page.

Narratives should be written so they can be easily understood by someone not familiar with your organization or geographic location. Please be concise and to the point.

Proposal narratives must respond to the specific criteria for each narrative item. Provide a detailed description of the specific activities for which funding is requested (who, what, when, where, why, and how). Narrative should address the total scope of activities for which funding is requested.

1. Program Narrative Summary

Provide a detailed description of the specific activities for which funding is requested (who, what, when, where, why, and how). Include the mission statements of the organization and the school or school district.

2. Environment

Provide a comprehensive description of your community. Include information that would serve to identify your community economically, geographically and culturally. Be sure to include in this section the rationale for developing this project. Explain how it is relevant to the needs of your community, school or organization. Be sure to include documentation that supports the quality of services and activities provided.

3. Goal and Objectives

Provide a concise goal(s) for your project. List the measurable objectives you wish to achieve. Detail how the goals and activities are aligned and linked to the Michigan Content Standards and Benchmarks, local curriculum guidelines, and the needs of their students

4. Planning

Describe your planning process. Include the names of organizations, knowledgeable persons, artists and other personnel who participated in the planning process. Include a statement regarding the need for the project and how the need was determined.

5. Documentation and Assessment

Identify the means and process(es) which you will use to document and evaluate your project. Include the methods used to establish standards for evaluation, methods for ongoing monitoring of progress, structure and methods used for evaluation at the end of the granting year.

Narrative Instructions

6. Participants

Identify the artist(s)/cultural workers and educators working on this project and their expertise. Describe the vision of the role of arts and culture in the learning process. Discuss the arts/cultural participants experience and/or ability to work in an educational setting. Also discuss the joint involvement in planning and implementing the project. Be sure to include a current resume for both site coordinators, participants samples of work, and other information in your documentation.

Describe how the project will be managed and who will be responsible for the various aspects of coordination. Include the resume or bio of the project directors or contact persons. This should be the people providing ongoing leadership for the planned activity. Also list the key artistic, administrative, cultural and educational personnel and briefly describe their duties and responsibilities.

Clearly identify the project's target audience (learners). Also indicate the involvement, on any level, of racial or ethnic minorities and disabled citizens in the planning and/or planned activities. If racial or ethnic minorities or disabled citizens are not involved, describe any efforts to encourage their participation.

7. Activities

Describe the various activities that have been planned. Provide a schedule of these activities. Include key events, dates, and sites. Activities may include, but are not limited to, workshops, individual and group projects, mentorships, field trips, teacher in-service, performances, individual consultations, etc.. Specify the duration of the activities, the projected size of the groups of learners, and the exact activity. Describe the facilities which are to be utilized and how they are appropriate to the learning activity.

8. Outcomes

Identify your expected outcomes from the planning and implementation of your learning activities. Explain how they relate to future plans for educational programming. Demonstrate how the proposed activities contribute to making the arts basic in the schools or your community. Provide details on how curricula and other related resources will be shared within local schools/districts and how this information will be established and preserved in a web-based environment and for what duration of time.

Note:

Remember, the attachments outlined in the application instructions, relate in various ways to the review criteria. Please complete the checklist (section 6) of the grant application to ensure all the attachments have been included.

EXAMPLES:

Attachment #3 - Organization History

Attachment #4 - Proof of tax exemption status.

Attachment #5 - Board List

Attachment #6 - Resume of Project Director.

Attachment #7 - Letters of Support

Attachment #8 - Resume or Bio of Key Artist(s).

Attachment #9 - Resume of Key Decision Makers.

Attachment #10 - Artist Statement Documentation

Application Instructions

Applications must be typed. Before preparing your application, read the guidelines. The Guidelines provide important information about types of projects the Council will fund and the criteria by which your application will be reviewed. Be sure that your application addresses these issues.

The codes requested in the application may be found in the Codes/Definitions (pages 25-33) section of this booklet.

Section 1

Cover Page

The cover page provides a receipt record for Council use, serves as notification to you of receipt of your application, and provides the summary of the project for Council members.

Project Summary

Provide a clear and concise project summary. Describe what will be accomplished by this project. Include a project synopsis with timeline, number and types of activities for which MCACA funding is requested. Limit your response to the space provided. If the project is funded, this will be the basis for your grant contract language.

Separate applications must be completed for each grant request. The grant application may be duplicated.

Section 2

Primary Applicant Information

Name, address and telephone number

Enter the legal name, other commonly used names, official mailing address, telephone number and office hours of the organization. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address, including notification of receipt of your application. **This applicant will be the contracting agency, receive grant payments and be responsible for the fiscal management of the project.**

Authorized Official

Enter the name and title of the person who is authorized to sign official papers. This person cannot be the same as the project director.

Board Chairperson

Enter the name, title and address of the individual who bears ultimate authority and responsibility on behalf of the applicant organization.

County Code

Refer to County Codes (page 25) in this booklet. Enter the name and 2-digit code for the county in which the applicant organization's main office is located.

Federal Identification Number

Enter the applicant organization's 9 digit Federal Identification Number. This number (also known as Federal Employer Identification) is recorded on 990 Tax Returns and on W-2 forms.

Helpful Hints....

When filling out your application don't forget to speak to the specific criteria the peer review panel will use judge your application. Clearly explain the public benefit of your project. Remember, Good planning makes successful projects.

Application Instructions

Status Code

Refer to Status Codes in this booklet (page 26). Enter the 2-digit code which indicates the applicant organization's legal status. If it is a nonprofit organization, add the letter which describes it.

Institution Code

Refer to Institution Codes, (pages 27-29). Enter a code to identify the applicant organization.

Co-Applicant Information

Name, address and telephone number

Enter the legal name, official mailing address, telephone number, website, office hours and authorizing official of the co-applicant organization. Use exact spellings. **This is the collaborative partner to the project. If the Primary applicant is a non profit K-12 school/school district, the Co-applicant MUST BE a non-profit arts and/or cultural institution; OR if the Primary applicant is an arts/cultural institution, the Co-Applicant MUST BE a non profit K-12 school/school district.**

Legislators -- This information is for the Primary Applicant

Identify your U.S. Representative to Congress, state senator and state representative and their districts. This information may be obtained through your local library or county clerk's office.

Helpful Hints....

Provide relevant and concise information in the resumes and bios of key project personnel. Check for typos and double check the accuracy of all mathematical calculations.

Applicant's Primary Code -- This information is for the Primary Applicant

See Discipline Codes in this booklet (pages 27-30) and enter the code which best describes the applicant organization's primary area of work.

Grantee Race Code -- This information is for the Primary Applicant

Refer to Grantee Race Code in this booklet (page 30). Enter the ONE code that best represents 50 percent or more based on code description for the applicant organization.

Section 3 Project Information

Primary Project Director (contact person)

This is the person representing the primary applicant organization to whom questions concerning this application will be addressed. Include address and phone number(s). This person cannot be the same as the authorizing official.

Co- Project Director (contact person)

This is the person representing the collaborating applicant organization to whom questions concerning this application will be addressed. Include address and phone number(s). This person cannot be the same as the authorizing official.

Activity/Project Title

Start date/end date

Enter the dates of your project. These dates must be within the grant period of October 1, 2004 through September 30, 2005.

Application Instructions

Project's Primary Discipline Code

Refer to Discipline Codes in this booklet (pages 29-30) and enter the code which best describes the primary discipline of your project.

Project Race/Ethnicity Code

Refer to the Project Race/Ethnicity Codes in this booklet (page 31). Enter a code to reflect grant activities.

Type of Activity Code

See Activity Codes in this booklet (page 31) and enter the code which best describes what you plan to do in your project.

Arts Education Code

For applications to the Big Culture Lesson only, this code must be 01.

Project Descriptors

Refer to the Project Descriptors in this booklet (page 31) that comprise a significant portion (50 percent or more) of the grant's resources activities. Select and enter all that apply. If none apply, or if the descriptors below apply to a small or indeterminate portion of your funding/activities, enter -1.

Project County Code

Refer to the County Codes in this booklet (page 25) to describe the location of the project. The applicant organization's location and the project location may differ. Enter all county codes that apply. Region codes are no longer valid.

Section 4

Summary Information

The information provided in Sections 4a and 4b will be reported to the public, in compliance with the Michigan Council for Arts and Cultural Affairs' research and communication plans. The information should represent your projections and estimates for the entire grant period. Awardees will have an opportunity to amend the projections and estimates during the grant contracting process, and will be required to provide actual participant numbers in the final grant report.

Section 4a

Budget Summary

Complete Section 6, Projected Budget before completing the budget summary.

Section 4b

Project Participation Summary

Michigan Artists Participating

Enter the number of Michigan artists involved in this project as providers of art, artistic or cultural services.

Helpful Hints....

Clearly explain the roles, duties, responsibilities and contributions of all project partners and collaborators.

Application Instructions

Amount Paid to Michigan Artists

Enter the amount paid to Michigan artists involved in this project as providers of art or artistic or cultural services.

Artists Participating

Enter the total number of artists involved in this project as providers of art, artistic or cultural services (this total number should include Michigan artists).

Amount Paid to Artists

Enter the total amount to be paid to artists involved in this project as providers of art, artistic or cultural services (this total should include the amount paid to Michigan artists).

Helpful Hints....

Take the time to develop a strong proposal. As necessary, seek MCACA staff assistance prior to the application deadline. Remember, prior MCACA funding does not ensure continued support.

Individuals Benefitting

Count direct project participants, service providers and any staff, board members or other partners directly involved with the project. Do not use the total number of individuals served by all programs of the organization receiving the grant award. Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the totals from the Artists Participating and Youth Benefitting fields. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Youth Benefitting

Enter the total number of children and youth (including students, participants, and audience members) who will directly benefit from the project. This figure should reflect a portion of the total number reported in Individuals Benefitting.

New Hires and Employees

Enter the number of individuals who will be hired and employed by the applicant organization, during the grant period, to implement the project.

Section 4c

ADA Information

Please circle the appropriate response. Unless the question states otherwise, the information you provide on ADA compliance should be project specific.

Application Instructions

Section 5

Projected Budget

Complete the budget paying attention to the instructions on the application form as well as the budget definitions.

A detailed itemization must be provided as Attachment #2. See instructions for a budget itemization. The budget itemization must follow the same format as the sample itemization in this booklet (pages 35-36) and include all sub-totals and totals.

Revenue

Include all earned and unearned revenue for this project. Provide an explanation of revenue sources in the detailed budget itemization. Copy in-kind expenses total from line 33 to line 18.

Expenses

Include all expenses for this project. List cash expenses under cash column. List the dollar value of all donated programming space, goods and/or service hours under in-kind. All expenses must be fully explained in the budget itemization. Generally, Council funds cannot be used for capital expenses, therefore, revenue to cover these expense items should be clearly identified and completely explained in the revenue breakdown portion of your budget itemization.

Add line 4 and line 13. Enter the total of these two lines on line 20, cash match.

After completing the project budget, Section 5, transfer requested information to Budget summary (section 4a).

Section 6

Assurances

Please review carefully. Provide the signature of the authorized official, or board designee; include the meeting and signing dates.

Section 7 Attachments

Helpful Hints....

The application narrative should be easily understood by readers who may not be familiar with your organization. Remember, not everyone knows your past accomplishments, your target audience and participants, or your service area.

Application Instructions

Attachment #1, Narrative - See pages 15-16

Attachment #2 Budget Itemization

Each revenue and expense budget figure from Section 5, projected budget, must be itemized, including all payments to artists and in-kind. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists payments should identify artists or groups who will be paid by name, and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the initials of the artists' names). The itemization must be accurate and balance with the projected budget in section 5. **You MUST indicate if amounts listed on line 1 through 14 are pending or confirmed by placing a "p" or "c", next to the dollar amount.**

Helpful Hints....

You should consider your budget another opportunity to state your case for funding. Use your budget to support your project narrative. Make sure that the numbers in the budget match the numbers in your narrative.

Attachment #3 Organizational History (Non-school applicants or co-applicants ONLY!)

In not more than one page, please provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

Attachment #4 Proof of Tax Exemption Status

Provide proof of tax exempt status. A 501(c)(3) and other tax exempt organizations should submit a copy of their IRS tax determination letter. The following items will not be accepted as proof of tax exempt status: proof of Michigan nonprofit incorporation, articles of incorporation, bylaws, proof of sales tax exemption.

Agencies of government and public schools, school districts, intermediate school districts, colleges and universities are exempt from this requirement. **This must be provided for both primary and secondary applicant organizations.**

Attachment #5 Project Self Assessment

Complete the Project Assessment form located in the back of the guidelines, immediately after the application form. Be sure to complete all the sections thoroughly. **If funded, organizations will be asked to use this document to evaluate the project's overall success/impact as part of the final reporting requirements.** Selected funded projects may also be required to hire an outside evaluator as part of this assessment process.

Attachment #6 List of Governing Board Members

Provide a roster of your governing boards, including names, addresses, telephone numbers, professions or areas of expertise.

Attachment #7 Project Director's Resume or Bio

Provide the resume or bio of the project directors.

Attachment #8 Letters of Support

Provide a minimum of three letters of support for the project. Letters of support should be current, reinforce the worth of project activities and come from the community/constituents served. Provide letters of support from key members of the collaboration/partnership to indicate the degree of their involvement and their commitment to the project. Letters of support from elected officials do not necessarily indicate general community support.

Application Instructions

Attachment #9 Resume(s) or Bio(s) of Key Decision Makers

Provide the resumes or bios of the key project decision makes, jurors, panelists, etc.

Attachment #10 Resume(s) or Bio (s) of A Key Artistic/Cultural Participant(s)

Provide the resumes or bios for each individual who has been identified in the project narrative. These individuals could be artists, cultural workers, humanities scholars, culture bearers, etc.

Attachment #11 Advocacy Information Form

Please complete the Advocacy Information Form located at the back of these guidelines. This document will help the Council fill any gaps in information services provided to all interested stakeholders. The information organizations provide in this attachment **will not impact positively or negatively on scores or funding.**

Attachment #12

Documentation

Provide documentation as specified in the program guidelines. Provide a concise but representative sample of materials (promotional materials, pamphlets, brochures, annual reports, programs, season brochure, catalogues, newsletters, etc.), to acquaint panelists with your organization and its programs.

Each item should be labeled and numbered in the right, top corner. Optional support materials may not exceed the following:

1. Three (3) copies of not more than five (5), one-page items (press release, critical review, etc.)
2. Three (3) copies of not more than one (1), multi-page item (newsletter, pamphlet, annual report, etc.)

No “oversized” (larger than 9"x12") items may be submitted.

Attachments/Checklist

The Attachments/Checklist must be submitted with your application.

Helpful Hints....

Provide detailed explanations for all budget items, cash and in-kind

Application Instructions

Mailing Instructions

Applications are due by May 1, for projects beginning on or after October 1, of the same year.

Applications must be postmarked by the **U.S. Post Office** or **dated by a commercial carrier** on or before the application deadline. Hand delivered applications must be dated and documented received by Council staff on or before the application deadline. Late or significantly incomplete applications will not be accepted or reviewed.

Applications will be evaluated by review panels as submitted. Metered mail will not be accepted as proof of meeting deadlines.

Helpful Hints....

Before mailing, make certain your application package is complete. You will not be notified of application deficiencies. No additional information may be submitted after the May 1st deadline.

Faxed applications are unacceptable.

Applications must be typed or word processed.

The original and three copies (total of four) of completed Council forms and required attachments must be collated and placed in its own envelope. Each envelope should be labeled with the organization's name and identified according to the checklist

Three copies of documentation requested in specific program or component guidelines should be submitted in separate envelopes labeled with the organizations' name and identified according to the checklist.

The seven envelopes (four applications with attachments, and three documentation envelopes) are to be submitted in a single package.

It is the applicant's responsibility to ensure that application sets are collated and assembled properly. Individual envelopes will not be opened and will be forwarded to reviewers as submitted. Envelopes will not be checked by staff prior to distribution. Check individual program information for any special instructions.

The Council is not responsible for loss or damage of application materials. The Michigan Council for Arts and Cultural Affairs reserves the right to retain a copy of application materials for archival purposes and its permanent record.

All application materials are public records. Keep a complete copy of your application for your file.

Applications should be sent to the following address:

Grant Application
ATTN. Big Culture Lesson
Michigan Council for Arts and Cultural Affairs
702 W. Kalamazoo
P.O. Box 30706
Lansing, MI 48909-8206

Application Codes & Definitions

Underserved Community/Areas Definitions

It is the Council's long-term goal to make quality arts and cultural programs and services to all 83 counties in the State of Michigan.

Underserved Community

An underserved community is defined as one in which people lack access to arts programs, services, or resources due to geography, economic conditions, cultural background, sociopolitical circumstances, disability, age, or other demonstrable factors. The term "community" can refer to a group of people with common heritage or characteristics, whether or not living in the same place.

Underserved areas

"Underserved areas" are identified and defined by the Council as the counties listed below:

Alcona	Cass	Kalkaska	Menominee	Roscommon
Alger	Clare	Keweenaw	Missaukee	Schoolcraft
Allegan	Crawford	Lake	Montcalm	Shiawassee
Antrim	Eaton	Lapeer	Montmorency	Van Buren
Arenac	Gladwin	Livingston	Monroe	Wexford
Baraga	Gratiot	Luce	Oceana	
Barry	Hillsdale	Mackinaw	Ogemaw	
Bay	Ionia	Manistee	Osceola	
Benzie	Iosco	Mason	Otsego	
Branch	Iron	Mescota	Presque Isle	

County Codes

01 Alcona	18 Clare	35 Iosco	52 Marquette	69 Otsego
02 Alger	19 Clinton	36 Iron	53 Mason	70 Ottawa
03 Allegan	20 Crawford	37 Isabella	54 Mecosta	71 Presque Isle
04 Alpena	21 Delta	38 Jackson	55 Menominee	72 Roscommon
05 Antrim	22 Dickinson	39 Kalamazoo	56 Midland	73 Saginaw
06 Arenac	23 Eaton	40 Kalkaska	57 Missaukee	74 Sanilac
07 Baraga	24 Emmet	41 Kent	58 Monroe	75 Schoolcraft
08 Barry	25 Genesee	42 Keweenaw	59 Montcalm	76 Shiawassee
09 Bay	26 Gladwin	43 Lake	60 Montmorency	77 St Clair
10 Benzie	27 Gogebic	44 Lapeer	61 Muskegon	78 St Joseph
11 Berrien	28 Grand Traverse	45 Leelanau	62 Newaygo	79 Tuscola
12 Branch	29 Gratiot	46 Lenawee	63 Oakland	80 Van Buren
13 Calhoun	30 Hillsdale	47 Livingston	64 Oceana	81 Washtenaw
14 Cass	31 Houghton	48 Luce	65 Ogemaw	82 Wayne
15 Charlevoix	32 Huron	49 Mackinac	66 Ontonagon	83 Wexford
16 Cheboygan	33 Ingham	50 Macomb	67 Osceola	99 State wide
17 Chippewa	34 Ionia	51 Manistee	68 Oscoda	(use for project activity only)

Application Codes

Status Codes

Describes Legal Status

02 Organization - Nonprofit no part of the income or assets inure to the benefit of any director, officer, or employee except as salary or reasonable compensation for services and travel expenses.	03 Organization - Profit income or assets do inure to the benefit of directors, officers, employees, or stockholders.
A. - A unincorporated association formed for nonprofit purpose: a church committee, a group operating under an “assumed name,” a new group of community volunteers, etc.	04 Government - Federal to be used when the mail recipient is a unit of or individual associated with the federal government.
B. - A nonprofit or not-for-profit corporation: some community arts councils, an advocacy organization, a group formed for a specific, usually temporary purpose (community festival, a private foundation (501(c)4), etc.	05 Government - State to be used when the mail recipient is a unit of or individual associated with the state government.
C. - A resident tax exempt (501(c)3) organization: a private school, an arts organization, a private university, a charitable trust, a fundraising/granting organization, a public foundation, a “United Fund,” a community service organization, a church, an alumni association, etc.	06 Government - Regional to be used when the mail recipient is a unit of or individual associated a sub-state regional government.
D. - A tax exempt organization other than (501(c)3) or one which is a Segment of a larger tax-exempt organization: a state chapter of a national tax-exempt organization, a local branch of a state-wide service organization, a congregation of a (national) religious denomination, a (national) fraternal service organization, a labor union or “local,” etc.	07 Government - County to be used when the mail recipient is a unit of or individual associated with a county government.
	08 Government - Municipal to be used when the mail recipient is a unit of or individual associated with a municipal government.
	09 Government - Tribal to be used when the mail recipients are governing authorities of tribes, bands, reservations, or sovereign nations of American Indians/Alaska Natives.
	09 None of the above - To designate an entry which cannot be coded.

Application Codes

Institution Codes

Describes Institution Type

03	Performing group of artists who perform works of art (an orchestra, theater, dance group)	12	Independent Press - a non-commercial publisher or printing press which issues small editions of literary and other works.
04	Performing Group, College/University - a group of college or university students who perform works of art.	13	Literary Magazine - a non-commercial, numbered, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.
05	Performing Group Community - a group of persons which performs works of art avocationally and which may be, but is not necessarily, directed by professionals.	14	Fair Festival - a seasonal program of arts events.
06	Performing Group for Youth - a group which may, but not necessarily, include children who perform works of art for young audiences.	15	Arts Center - a multipurpose facility for arts programming of various types.
07	Performance Facility - a building or space used for presenting concerts, drama, presentations, etc.	16	Arts Council/Agency - an organization whose primary purpose is to stimulate and promote the arts and increase access for the public through services, programs and/or funding within a specific geographic area. (e.g., county, state, local.)
08	Museum of Art - an organization essentially educational, or aesthetic in purpose, with professional staff, which owns or utilizes works of art, cares for them, and exhibits them to the public in some regular schedule.	17	Arts Service Organization - an organization which does not, as its central function, produce or present the arts, but which provides services that assist or promote artists and/or arts organizations (e.g., statewide assemblies, NASAA, Opera American Arts Education Alliances, etc.). Not to include presenters or producers of the arts or regional arts organization.
09	Museum /Other - an organization essentially educational or aesthetic in purpose, with professional staff, which own or utilizes tangible objects, cares for them and exhibits them to the public in some regular schedule. (e.g., non-arts organizations such as historical, agricultural, scientific, industrial and anthropological museums, zoos, aquariums and arboretums.)	18	Union/Professional Association - include artists coalitions, professional associations (such as the American Association of University Professors), and all artists' clubs, guilds, and societies.
10	Gallery/Exhibition Space-an organization or space which primarily exhibits works of art from collections other than its own and may be involved in selling those works.	19	School District - a geographic unit within a state comprised of member schools within that area as defined by the state government.
11	Cinema - a motion picture theater organization which regularly shows films.		

Application Codes

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|----|---|----|--|
| 20 | School Parent/Teacher Association - an organization composed of school parents who work with local school teachers and administrators | 31 | Corporation/Business - a legal entity engaged in business or authorized to act with the same rights and liabilities as a person. |
| 21 | School, Elementary - also called a grammar school. | 32 | Community Service Organization - a non-arts organization designed to improve the lives of its membership and larger community through volunteerism and other services. Examples include youth centers, chambers of commerce, YMCAs, Elks, Clubs, the Salvation Army, Junior League, etc. |
| 22 | School, Middle - also called a junior high school. | 33 | Correctional Institution - a prison, penitentiary, reformatory, etc. |
| 23 | School, Secondary - also called a senior high school. | 34 | Health Care Facility - hospital, nursing home, clinic, etc. |
| 24 | School, Vocational/Technical trade school - School for secretarial, business, computer training, etc. | 35 | Religious Organization - church, synagogue, etc. |
| 25 | School, Other - such as one offering lessons and courses in karate, ballet, scuba diving, flower arranging, cooking, guitar, etc. | 36 | Seniors' Center - a facility or organization offering programs, care or services for people 65 and over. |
| 26 | College/University - include state-supported colleges and universities, privately-supported colleges and universities, junior colleges and community colleges. | 37 | Parks and Recreation - usually a municipal agency which provides a wide variety of services for the population. In addition to administration of park facilities, services may include planned activities such as concerts, plays and participatory activities. (e.g. ceramics, macrame and other crafts.) |
| 27 | Library | 38 | Government, Executive - the administrative branch of the government, federal, state, county, local or tribal. Include grants to municipalities. |
| 28 | Historical Society/Commission - a historical "society" is an organization dedicated to the study and preservation of the history of a town or region, usually owning a collection of documents and/or artifacts and frequently based in a historic building; a historical "commission" is an arm of local government, usually volunteer, charged with the survey of historic buildings in a town or region. | 39 | Government /Judicial - judges and courts of law. |
| 29 | Humanities Council/Agency - an organization whose primary purpose is to stimulate and promote the humanities through services, programs, and/or funding, within a specific geographic area. (e.g., county, state, local.) | 40 | Government - Legislative (House) - the representative body of government (commonly the House of Representatives) creating statues/laws. Include representatives and related other, such as legislative research personnel. |
| 30 | Foundation - an endowed organization which dispenses funds for designated philanthropic purposes. Includes charitable trusts and corporate foundations. | | |

Application Codes

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|--|---|
| <p>41 Government - Legislative (Senate) - the other legislative body of government (commonly the Senate) creating statutes/laws. Include senators and related others, such as legislative research personnel.</p> <p>42 Media Periodical - a periodical publication including magazines, journals, newsletters, etc. Does not include daily or weekly newspapers.</p> <p>43 Media - Daily Newspaper</p> <p>44 Media - Weekly Newspaper</p> <p>45 Media - Radio</p> <p>46 Media - Television</p> <p>47 Cultural Series Organization - an organization whose primary purpose is presentation of single arts events or cultural series such as Community Music Series, Metro Modern Dance Series, Washington Performing Arts Society, or film series.</p> | <p>48 School of the Arts - any school which has arts education as its primary educational mission. Include magnet schools for the arts, community arts schools, conservatories, schools for artistically gifted, etc.</p> <p>49 Arts Camp/Institute - a organization dedicated to camps, institutes or in-depth experiences for limited time duration (e.g., a children's summer music camp).</p> <p>50 Social Service Organization - governmental or private agencies designed to provide services addressing specific social issues (e.g. public housing, drug abuse, welfare, violence, the environment, health issues, etc.)</p> <p>51 Child Care Provider - An organization providing child care.</p> <p>99 None of the above.</p> |
|--|---|

Discipline codes

Describes primary area of work.

- | | |
|---|---|
| <p>01 Dance
(do not include mime; see "Theater", 04, for mime)</p> <ul style="list-style-type: none"> A ballet B ethnic/jazz include folk-inspired, see "Folk Arts", 12 C modern <p>02 Music</p> <ul style="list-style-type: none"> A band do not include jazz or popular B chamber include only music for one musician to a part C choral D new include experimental, electronic E ethnic include folk-inspired; see "Folk Arts," 12 F jazz G popular include rock H solo/recital I orchestral includes symphonic and chamber orchestra <p>03 Opera/Music Theater</p> <ul style="list-style-type: none"> A opera B musical theater | <p>04 Theater</p> <ul style="list-style-type: none"> A theater-general include classical, contemporary, experimental B mime D puppet E theater for young audiences <p>05 Visual Arts</p> <ul style="list-style-type: none"> A experimental include conceptual, new media, new approaches B graphics include printmaking and book arts; do not include graphic design: see "Design Arts," D painting include watercolor E sculpture <p>06 Design Arts</p> <ul style="list-style-type: none"> A architecture B fashion C graphic D industrial E interior F landscape architecture G urban/metropolitan |
|---|---|

Application Codes

07 Crafts

- | | | | |
|---|-------------|---|---------|
| A | clay | B | fiber |
| C | glass | D | leather |
| E | metal | F | paper |
| G | plastic | H | wood |
| I | mixed media | | |

08 Photography include holography

09 Media Arts

- A film
- B audio include radio, sound installations
- C video
- D technology/experimental (include work created using computer or other digital or experimental media as the primary expressive vehicle)

10 Literature

- | | | | |
|---|-------------|---|------------|
| A | fiction | B | nonfiction |
| C | playwriting | D | poetry |

11 Interdisciplinary - pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g. collaboration between/among the performing and/or visual arts), include performance arts.

12 Folk Life / Traditional Arts - pertaining to oral, customary, material and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational and/or regional groups.

For dance, music, crafts/visual arts and oral traditions that meet the above criteria, use the subcodes 12A-12D.

For other folklife or traditional art forms not itemized below (such as specific occupational arts, vernacular architecture, folk/traditional theater or other performing art forms), use the main code of 12. Do not include folk-inspired forms. (For example, interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.)

12A: Folk/Traditional Dance

12B: Folk/Traditional Music

12C: Folk/Traditional Crafts and Visual Arts

12D: Oral Traditions (include folk/traditional storytelling)

13 Humanities - pertaining but no limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurispru-

dence, history and criticism of the arts, ethics, comparative religions, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and other subjects concerned with questions of value and not with quantitative matters.

14 Multi-disciplinary - pertaining to grants that include activities in more than one of the above disciplines; use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of multi-disciplinary. Do not include interdisciplinary activities or events. See "Interdisciplinary", Code 11.

15 Non-arts/Non-humanities

Note: If project activities are of a technical assistance or service nature, use the discipline, which will benefit from the project. For example, accounting workshops for dance company managers should be coded 01 Dance; a training conference for performing arts presenter trustees should be coded 14. "Multi-disciplinary".

Grantee Race Codes

*Applicant organizations should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the **one** code that best represents 50 percent or more of their staff or board or membership.*

- | | |
|----|---|
| A | 50% or more Asian |
| B | 50% or more Black / African American |
| H | 50% or more Hispanic / Latino |
| N | 50% or more American Indian / Alaska Native |
| P | 50% or more Native Hawaiian / Pacific Islander |
| W | 50% or more White |
| 99 | no single group listed above represents 50 percent or more of staff or board or membership. |

Application Codes

Project Race Codes

If the majority of the grant activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group's code from the list. If the grant or activity is not designated to represent or reach any one particular group, choose code "99".

- A Asian
- B Black / African American
- H Hispanic / Latino
- N American Indian / Alaska Native
- P Native Hawaiian / Pacific Islander
- W White
- 99 No single group

Project Descriptors

Select the descriptor(s) below that comprise a significant portion (50 percent or more) of the grant's resources activities. Select and enter all that apply. If none apply, or if the descriptors below apply to a small or indeterminate portion of your funding/activities, enter -1.

A Accessibility - grants or services related to ADA/504 compliance or other activities designed to increase access to the arts for persons with disabilities.

I International - programs or activities supporting any of the following: grantees visiting other countries, foreign artists visiting the USA, any cultural exchange program, linkages with artists or institutions in other countries, or establishing/administering international programs in your own agency.

P Presenting/Touring - grants or services resulting in the movement of artists and artworks for performances, readings, screenings, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring in different areas.

T Technology - grants or services using technology for the creation or dissemination of artworks or the use of technology for organizational management purposes.

Y Youth at Risk - grants or services designed primarily to serve at-risk youth. Include arts-related intervention programs (for violence, drug/alcohol abuse and crime) as well as other creative programming specifically involving at-risk youth as primary project participants or beneficiaries.

Type of Activity Codes

General description of what you plan to do.

- 05 Concert/Performance/Reading-include production/development.
- 06 Exhibition - include visual arts, film, video, production development.
- 12 Arts Instruction - include lessons, classes, and other means used to teach knowledge of and/or skills in the arts.
- 17 Publication - books, manuals, newsletters.
- 20 School residency - Artist activities in an educational setting wherein one or more core student groups receive repeated artist contact over time.
- 21 Other residency - artist activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time.
- 22 Seminar/Conference.
- 23 Equipment Purchase/Lease/Rental.
- 24 Distribution of Arts - films, books, prints; including broadcasting.
- 25 Apprenticeship/Internship.
- 28 Writing About Art - include criticism.
- 29 Professional Development/Training - activities enhancing career advancement.
- 30 Student Assessment - the measurement of student progress toward learning objectives. Not to be used for program evaluation.
- 31 Curriculum Development/Implementation - include the design, implementation and distribution of instructional materials, methods, evaluation, criteria, goals and objectives.
- 35 Web Site / Internet Development - include the creation or expansion of existing Web sites (or sections of Web sites) as well as the development of digital art collections, databases, discussion areas or other interactive technology services delivered via the Internet.
- 36 Broadcasting - include broadcasts via television, cable, radio, the Web or other digital networks.
- 99 None of the above

Budget Definitions

Activity

Refers to the specific project or range of operations proposed for MCACA funding.

Admissions

Revenue derived from fees earned through sales of services (other than this grant award). Include sales of workshops, etc., to other community organization, government contracts for specific services, performances or residence fees, tuition, etc. Include foreign government support.

Applicant Cash

Funds from the applicant's resources allocated this project.

Capital Expenditures-Acquisitions

Expenses for additions to a collection, such as works of art, artifacts, plants, animals or historic documents, the purchase of which is specifically identified with the activity.

Capital Expenditures - Other

Expenses for purchases of building or real estate, renovation or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., which are specifically identified with the activity.

Corporate Support

Cash support derived from contributions given for this activity (other than this grant award) by businesses, corporations and corporate foundations, or a proportionate share of such contributions allocated to this activity.

Employee-Administrative

Payments for employee salaries, wages and benefits specifically identified with the activity, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund raisers, clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and security staff, ushers and other front-of-the house and box office personnel.

Employees-Artistic

Payment for employee salaries, wages and benefits

specifically identified with the activity, for artistic directors, conductors, directors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

Employees-Technical/Production

Payments for employee salaries, wages and benefits specifically identified with the activity, for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage hands, video and film technicians, exhibit preparators and installers, etc.

Federal Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the federal government, or a proportionate share of such grants or appropriation allocated to the activity.

Foundation Support

Cash support derived from grants given for this activity (other than this grant award) by private foundations, or a proportionate share of such grants allocated to this activity.

Government Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the city, county, in-state regional and other local government agencies, or a proportionate share of such grants or appropriation allocated to the activity.

Grant Amount Awarded

Amount awarded in support of this activity.

In-Kind

In-kind items utilize the same definitions as cash categories to reflect the value of fees and services which are provided to the applicant by volunteers or outside parties at no cash cost to the applicant.

Budget Definitions

Marketing

All costs for marketing, publicity, and/or promotion specifically identified with the activity. Do not include payments to individuals or firms which belong under “personnel” or “outside fees and services.” Include costs of newspapers, radio and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to promotion, publicity or advertising. For fund-raising expenses, see “Other Expenses.”

Non-employee artistic fees and Services

Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities.

Non-employee, other fees and services -

Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity.

Other Expenses

All expenses not entered in other categories and specifically identified with the activity. Include fund-raising expenses, scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, trucking, shipping and hauling expenses not entered under “Travel.”

Other Private Support

Cash support derived from cash donations given for this activity or a proportionate share of general donation allocated to this activity. Do not include corporate, foundation or government contributions and grants. Include gross proceeds from fund-raising events.

Other Unearned

Revenue derived from sources other than those listed above. Include catalog, sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Space Rental

Payments specifically identified with the activity for rental of office, rehearsal, theater, hall, gallery and other such spaces.

State/Regional Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of state government, or a proportionate share of such grants of appropriations allocated to the activity. *Some examples of other state funding include: Minigrants, Creative Artist Grants, Touring Arts, Rural Arts and Culture Grants, etc.*

Total Cash Expenses

The total of personnel through capital expenditures above.

Travel

All costs directly related to travel of an individual or individuals and specifically identifies with the activity. Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping, or hauling expenses, see “Other Expenses.”

Total Cash Revenues

The total of admissions through grant amount award above.

Test Yourself with these Questions

Take a look at the following questions. If you can answer each question “Yes” you have prepared your application to be reviewed by the peer panel. If any of your answers are “No” you may want to revisit your application.

1. Did you use an inclusive process to develop your project?
2. Does your application narrative clearly respond to the program guidelines and review criteria?
3. Is the proposed project compatible with the mission and goals of your organization?
4. Does your community and others outside your organization support the project? Is their support evidenced in letters, agreements, matching funds, volunteer contributions, etc.?
5. Are all of your letters of support current and relevant to your project?
6. Have the grant program matching requirements been met?
7. Have you clearly explained what you plan to accomplish through your project? Why? How? When?
8. Have you provided a plan to assess and evaluate the impact and success of your project?
9. Are the project activities accessible to the general public? Persons with disabilities?
10. Is the facility, in which the project activities will take place, accessible to persons with disabilities?
11. Do resumes and bios of key personnel reflect relevant experience and expertise?
12. Are your project budget projections realistic? Are personnel wages, supply and equipment costs, rental fees, marketing and promotional expenses etc. appropriate?
13. Generally, MCACA final grant awards are less than the amount requested. Have you considered how partial funding may impact the implementation of your project?
14. Is your cash flow sufficient to ensure that your project can begin while you wait for your Council funding to arrive?

Sample Itemization

MCACA requires that you submit a full itemization of each figure in your budget. That itemization is to be submitted as ATTACHMENT #2. The following is a sample of such an itemization. The itemization must be accurate and balance with the projected budget in section 5. Indicate if the itemized amounts representing revenue are either projected or confirmed by using a letter “P” or a letter “C”.

ATTACHMENT #2, Page 1
“Your” Arts Organization Inc.

Revenue:

(p = projected) (c = confirmed)

		<u>Totals</u>
Line 1	Admissions	
	Ticket sales	
	4 performances x 750 x \$5 per ticket	\$15,000 p
		\$15,000
Line 2	Contracted services	
	7 school workshops - 7 x \$150 ea	\$1,050 c
	2 school performances - 2 x \$350 ea	<u>\$700 c</u>
		\$1,750 c
		\$1,750
Line 3	Other / Memberships	
	400 x \$15 per membership	\$6,000
	80 x \$25 per membership	<u>\$2,000</u>
		\$8,000 c
		\$8,000
Line 5	Corporate Support	
	The Alexander Corporation	\$2,000 p
	15 businesses @ \$250	\$3,750 p
	4 businesses @ \$1,000	<u>\$4,000 p</u>
		\$9,750 p
		\$9,750
Line 7	Other Private Support	
	Millionaire Raffle	\$7,000 p
	Charities of Our Town	<u>\$3,000 p</u>
		\$10,000 p
		\$10,000
Line 16	Council request	\$11,000
Line 17	Total Cash Revenue	\$55,500
	(This number is from line 17 of the budget form This amount should equal the amount on line 32 of the budget form)	
		\$55,500
Expense In-Kind		
Line 21	Administrative Employees:	
	Executive Director - 5% of salary	\$1,250
		\$1,250
Line 25	Other fees/services (non-employee)	
	7 school teachers - 7% of salary	
	7 x \$2,450	\$17,150
		\$17,150
Line 26	Space Rental	
	Allante Elementary Auditorium	
	2 performances - 2 x \$800	\$1,600
		\$1,600
Line 33	Total In-Kind Expenses	\$20,000
		\$20,000

Sample Itemization

ATTACHMENT #2, Page 2
 “Your” Arts Organization

Expenses / Cash		<u>Totals</u>
Line 21 Administrative Employees		
Executive Director - 20% of salary	\$5,000	\$5,000
Line 22 Artistic Employees		
Grover Dance Company (5 dancers)		
4 performances -4 x \$5,550	\$22,200	
2 performances -2 x \$1,300	<u>\$2,600</u>	
	\$24,800	\$24,800
Line 24 Artistic Fees / Services		
Robert Perry (dancer)		
2 three-hour workshops - 2 x \$200	\$400	
John Dubin (dancer)		
1 lecture/demonstration - 1 x \$200	\$200	
Darla Heller (dancer)		
2 in-service 2 x \$200	\$400	
Carrey Cooper String Quartet (4 musicians)		
2 performances - 2 x \$800	\$1,600	
The Mozart Symphony		
4 performances - 2 x \$2,500	<u>\$10,000</u>	
	\$12,600	\$12,600
Line 26 Space rental		
Hicks theater		
4 performance - 4 x \$1,050	\$4,200	\$4,200
Line 28 Marketing		
Newspaper Ads		
4 x \$180	\$720	
5 x \$200	\$1,000	
2 x \$780	\$1,560	
Posters		
50 x \$13	<u>\$650</u>	
	\$3,930	\$3,930
Line 29 Other Expenses		
Ticket Agent	\$500	
School materials		
Dance Dream booklets - 245 x \$3	\$735	
Teacher guide booklets - 7 x \$5	\$35	
Royalties	\$2,450	
Millionaire raffle	\$1,000	
Corporate fundraising solicitation	<u>\$250</u>	
	\$4,970	\$4,970
Line 32 Total Cash Expenses	\$55,500	\$55,500

(This number is from line 32 of the budget form. This number should equal the amount reported on line 17 of the budget.)

NOTE: The numbers used in the Itemization samples are presented solely as examples of budget itemization format. These numbers are not to be used as recommendations of the Council of proper pay scales/expenses etc.

Other MCACA Programs

Artists in Residence for Education *formerly Artists in Schools (AIR)*

The Artists in Residence for Education (AIR) program is intended to support working, professional artists within educational settings. The AIR program is a flexible residency program that allows non-profits, schools, and school districts to design artist residencies that address the educational needs and goals of local communities. Residencies may be planned from one month to an entire year.

Arts and Learning (A&L)

The Arts and Learning Program supports quality arts education activities, conducted by artists of high quality and ability, in schools or communities, as well as in arts education partnerships between schools and community-based organizations. In this way, the Council increases arts instruction by engaging the various community resources available in a single effort to make the arts basic to education. There are seven funding categories including: Arts and Humanities, Arts and Technology, Intergenerational Collaboration, Cultural Exchange, Professional Development, Arts Education Initiatives and Underserved.

Arts Organizational Development Program (AOD)

The Arts Organizational Development Program provides funding for professional, small to mid-sized arts producing organizations to acquire special skills to strengthen them artistically, financially, and programmatically. The program is not designed for organizations in crisis, but is a mechanism for such organizations to reach their full potential. There are two categories of grants available in this program: (A) - Planning/Technical Assistance and (B) - Implementation. **For the purposes of evaluation, THIS PROGRAM HAS BEEN CLOSED TO NEW APPLICANTS.**

Arts Projects Program

The Arts Projects Program supports projects and activities that provide quality arts and cultural programming to citizens across the state. Projects supported by this funding program are divided into 12 components: Dance, Design, Literature, Media, Multidisciplinary, Museums, Music (Chamber, Choral, Computer, Electronic, Jazz, Orchestral, Symphonic and Vocal), Opera / Musical-Theater, Theater, and Visual Arts.

Cultural Projects Program

The Cultural Projects Program supports projects which create a greater understanding and appreciation for the importance of heritage and culture to our aesthetic, economic and social growth as well as those with broad community impact and which develop the management and business skills of cultural producing and presenting organizations. There are three components: Folk Arts, Cultural/Heritage and Science and Culture.

Capital Improvements Program

The Capital Improvements Program provides funding assistance for capital improvement projects for the expansion, renovation, construction or acquisition of cultural facilities. The program is not appropriate for the funding of project planning, such as feasibility studies, architectural drawings or operational support. Any Michigan municipality (county, city, township, or village), may request funding for projects that include capital improvements of community organizations, arts and cultural facilities and publicly owned facilities; excluding stadiums used primarily for professional sporting events.

Other MCACA Programs

Discretionary Grants

The Discretionary Grant Program provides funding to projects initiated by Council members and staff in response to sudden opportunities and the Michigan Arts Plan. Generally, funding for this program comes from funding returned from other Council programs during the year. Organizations may be invited to submit requests to implement Council initiatives. On occasion, for extraordinary reasons, Discretionary Grants may be awarded by the Council in response to proposals submitted to core programs. (Michigan Council for Arts and Cultural Affairs, 702 West Kalamazoo, P.O. Box 30705, Lansing, Michigan, 48909; (517) 241-4011).

Local Arts Agencies and Services Program (Locals)

The Local Arts Agencies and Services Program provides funding for organizations that deliver services to cultural groups and individual artists, in all disciplines, who foster the long term development of a community or region. Locals program applicants must be community-based, nonprofit, officially recognized arts councils, commissions, societies or organizations which are publicly accountable to provide financial and/or service support for arts and culture in the whole community which it serves. In addition, funding can also be provided for projects which support and compliment the work of local arts agencies services through the provision of services and technical assistance.

Regional Regranting Program (Minigrants)

MCACA's regional regranting program provides minigrants of up to \$4,000 for arts and cultural projects responding to local needs. Minigrants are administered for the Council by regional regranting agencies throughout Michigan. Please contact the regional regranter for your county for deadlines and other information.

Rural Arts and Culture Program (Rural Arts)

The Rural Arts and Culture program is a pilot project funding arts and cultural projects in 39 targeted Michigan counties who have been identified as rural and underserved by the Council. The goal of the program is to strengthen and showcase the unique arts and culture of Michigan's rural communities through community based collaborations relating to community or regional arts, history, and culture. Eligible counties are Alcona, Antrim, Baraga, Barry, Benzie, Branch, Charlevoix, Clare, Dickinson, Eaton, Gladwin, Hillsdale, Huron, Ionia, Keweenaw, Lapeer, Lake, Leelanau, Livingston, Luce, Mackinac, Mason, Mecosta, Menominee, Missaukee, Monroe, Montcalm, Montmorency, Newaygo, Oceana, Ogemaw, Osceola, Oscoda, Otsego, Sanilac, Schoolcraft, Tuscola, Van Buren, and Wexford.

The Rural Arts and Culture Program is being coordinated by the Michigan State University Museum. Please contact Julie Avery and Katie Large, project staff at (517) 432-3358 for assistance.

MCACA Statewide Partnerships

Effective arts delivery, on a statewide basis, requires comprehensive expertise, experience, resources, and a highly developed communication network capable of reaching into all segments of Michigan's urban, suburban and rural communities. MCACA accomplishes this through the Partnership Program, a collaboration of diverse forms of arts and cultural information, programming, assistance and services which expand the impact and accessibility of the Council. MCACA partnerships are determined for a three year period by an application and peer review process. Partnerships are confirmed by the Council on an annual basis.

FY 2004 Partnerships

Traditional Arts

The Michigan Traditional Arts Program (MTAP), administered by Michigan State University Museum, promotes public awareness and support for Michigan's traditional artists and traditional arts resources. In part, MTAP provides research and documentation of the work of Michigan's traditional artists; produces publications, exhibitions, and presentations and demonstrations of traditional art, music, and dance; provides technical consulting to individuals and organizations; and coordinates the Michigan Heritage Awards Program, the Great Lakes Folk Festival, the Michigan Traditional Arts Apprenticeship Program, and FOLKPATTERNS, a statewide project that engages youth in exploring their own cultural heritage.

**Michigan Traditional Arts Program
Michigan State University Museum
East Lansing, MI 48824
517/355-2370**

<http://museum.cl.msu.edu/s-program/MTAP>

Arts Education

In collaboration with the Michigan Department of Education (MDE), MCACA and other partners will work to develop programs and initiatives to support arts education activities and professional development opportunities for teachers, artists and arts organizations. MDE and MCACA promote arts education, arts integration, teacher certification, and the support and recognition of best practices.

**Ana Cardona, Fine Arts Education Consultant
Michigan Department of Education
Curriculum Development Program
P.O. Box 30008
Lansing, MI 48909
(517) 335-0466
cardona@state.mi.us
www.mde.state.mi.us**

Design

Design Michigan, a partnership with the Cranbrook Educational Community, encourages the use of good design in the public and private sector. Activities include general design information and technical assistance counseling, educational programming, lectures and workshops in the areas of architecture, urban design, landscape architecture, interior, industrial and graphic design.

**Design Michigan/Cranbrook
Educational Community
1221 N. Woodward Ave., P.O. Box 801
Bloomfield Hills, MI 48303-0801
248/645-3554
www.designmichigan.org**

Museums Services

The Museum Services Partnership supports Michigan museums, zoos, historical societies, planetariums, science, nature and art centers and other cultural institutions. The program provides training, field services and mentoring programs, coordinates networking and communication initiatives and promotes the cultural, educational and economic resources provided by the Michigan museum community. The program assists the Council in increasing public awareness of Michigan's museums and cultural institutions and in enhancing the professional expertise of staff and volunteers in order to preserve, protect and interpret the state's cultural resources for public benefit.

The partnership also coordinates the Museum Cultural Tourism Initiative and provides a communications network for and between museums and the public consisting of web sites, print and electronic newsletters, listservs and press releases.

**Michigan Museums Association
PO Box 10067
Lansing, MI 48901-0067
(517) 482-4055
www.michiganmuseums.org**

MCACA Statewide Partnerships

Research

The Center for Arts and Public Policy, at Wayne State University, conducts research and offers data, information, and publications about Michigan's creative arts and culture industry. In addition, the Center explores public policy issues, in both public and private sectors, affecting the cultural environment. The Center convenes related conferences and workshops and has examined issues such as supplemental funding of the arts, community building through the arts, and the economic impact of non-profit arts organizations.

Dr. Bernard L. Brock
CAPP, 5104 Gullen Hall, Wayne State University,
Detroit, MI 48202
313 577-2952
www.research.wayne.edu/artpolic.html

Touring Arts and Humanities

The Touring Arts and Humanities Program provides grants and workshops to assist Michigan arts and other nonprofit groups in sponsoring performances and exhibitions by juried Michigan artists. Publications available are: "Michigan Touring Arts Directory" and "Guide to Michigan Presenters." The program is administered by The Michigan Humanities Council

Michigan Humanities Council
119 Pere Marquette Drive, Suite 3B
Lansing, MI 48912-1270
517/372-7770
mihumanities.h-net.msu.edu

Arts and Cultural Services

The Michigan Association of Community Arts Agencies partnership strengthens local arts organizations through networking on a regional and national basis, serving as an information clearing house, providing management assistance consultancies and financial support for training/professional development of local arts leaders.

**Michigan Association of
Community Arts Agencies**
107 Miller Ave.
Ann Arbor MI 48334-3561
1-800/203-9633 734/996-2500
www.MACAA.com

Humanities

The Humanities partnership develops and implements a statewide arts/humanities radio project in collaboration with Michigan Public Radio to promote the state's artists and arts and cultural organizations. Michigan Great Outdoors Cultural Tour partnership provides history and cultural interpretive programs throughout the state at local, state, and national parks and historic sites.

Michigan Humanities Council
119 Pere Marquette Drive, Suite 3B
Lansing, MI 48912-1270
517/372-7770
mihumanities.h-net.msu.edu

Community Artist Residencies

The Community Artist Residency Program is a technical assistance and grant program to provide creative artists residencies and mentorships for communities, as a resource for community problem solving. Issues such as education, design, human services, economic development, at risk youth programming and others will be explored.

**Michigan Association of
Community Arts Agencies**
107 Miller Ave.
Ann Arbor MI 48104
1-800/203-9633 734/996-2500
www.MACAA.com

Michigan Youth Arts Festival

The Michigan Youth Arts Festival is an annual festival created to embrace the finest artistic talent in Michigan's high schools. Over 60,000 students across the state become involved in the adjudication processes, resulting in over 900 students participating in the event. Disciplines include dance, drama, instrumental and vocal music, visual arts, creative writing, film and video. Between rehearsals and performances students benefit from master classes and workshops presented by working professionals in the arts.

MI Youth Arts Festival
359 S. Burdick St., Ste 203
Kalamazoo, MI 49007
269/342-1400
www.wmich.edu/cfa/myaf

Regional Regranting Agencies

MCACA's Regional Regranting Program provides Minigrants of up to \$4,000 for arts projects responding to local needs. Minigrants are administered for the Council by Regional Regranting Agencies throughout Michigan. Please contact your county's Regional Regranter (see page 41) for information.

- 1** **City of Detroit**
Cultural Affairs Department
1240 City-County Building
Detroit, MI 48226
James Hart / Tara Danforth Brown
313 224-3470 313 224-3399 fax
www.ci.detroit.mi.us/culturalaffair
email - jeh@itsd.ci.detroit.mi.us
County: Wayne
- 2** **Oakland County Office of Arts,
Culture & Film**
Executive Office Bldg.
1200 N. Telegraph Rd.
Pontiac, MI 48341-0403
Kristie Everett Zamora
248 858-0415 248 452-9172 fax
www.co.oakland.mi.us/arts/
email --zamorak@co.oakland.mi.us
County: Oakland
- 3** **The Art Center**
125 Macomb Place
Mt. Clemens, MI 48043
Elaine Hommowun / Jo-Anne Wilkie
586 469-8666, Ext. 109 586 469-4529 fax
email – minigrants3@aol.com
Counties: Macomb, St. Clair
- 4** **Non Profit Enterprise at Work**
1100 N. Main St.
Ann Arbor, MI 48104
Daran Smith
734 998-0160 734 998-0163 fax
www.new.org
email – dsmith@new.org
Counties: Livingston, Monroe, Washtenaw
- 5** **Greater Flint Arts Council**
816 S. Saginaw
Flint, MI 48502
Cathy Johnson / Greg Fiedler
810 238-6875 810 238-6879 fax
www.gfn.org/gfac
email – cathyjohnson2@prodigy.net
Counties: Genesee, Lapeer
- 6** **Arts Council of Greater Lansing**
425 S. Grand Ave.
Lansing, MI 48933
Marcia Ditchie
517 372-4636 517 484-2564 fax
www.lansingarts.com
email – lansingartsmarcia@hotmail.com
Counties: Clinton, Eaton, Ingham,
Shiawassee
- 7** **Northeast Michigan Arts Council**
3233 Grove Rd., P.O. Box 238
Standish, MI 48658
Gail Schmidt
989 846-4577 989 846-9751 fax
www.centurytel.net/nemac
email – gschmidt@mea.org
Counties: Arenac, Bay, Midland, Saginaw
- 8** **Arts Council of Greater Grand Rapids**
161 Ottawa NW, Suite 300
Grand Rapids, MI 49503
Janelle Thompson / Iliana Ordaz-Jeffries
616 459-2787 616 459-7160 fax
www.artsggr.org
email – jthompson@iserv.net
Counties: Ionia, Kent, Lake, Mecosta,
Montcalm, Newaygo, Osceola
- 9** **Cheboygan Area Arts Council**
P.O. Box 95
Cheboygan, MI 49721
Joann Leal / Marilyn Florek
231 627-5432 231 627-2643 fax
www.theoperahouse.org
email – jpl@nmo.net
Counties: Alpena, Charlevoix, Cheboygan,
Emmet, Montmorency, Otsego, Presque Isle

Regional Regranting Agencies

- 10** **Traverse Area Arts Council**
c/o 9791 Avondale Lane
Traverse City, MI 49684
Diane Hubert
231 922-9429
www.traversearts.org
email – dhubert@chartermi.net
Counties: Antrim, Benzie, Grand
Traverse, Kalkaska, Leelanau,
Manistee, Missaukee, Wexford
- 11** **Eastern Upper Peninsula Planning**
524 Ashmun, P.O. Box 520
Sault Ste. Marie, MI 49783
MaryAnn Harrington / Ellen Benoit
906-635-1581 906 632-4255 fax
www.eup-planning.org
email – ebenoit@up.net
Counties: Chippewa, Luce, Mackinac
- 12** **Central Upper Peninsula Planning**
2415 14th Avenue South
Escanaba, MI 49829
Peter Van Steen
906 786-9234 906 786-4442 fax
email – cuppad@chartermi.net
Counties: Alger, Delta, Dickinson,
Marquette, Menominee, Schoolcraft
- 13** **Copper Country Comm. Arts Cncl.**
126 Quincy Street
Hancock, MI 49930
Susan Burack
906 482-2333 906 482-0177 fax
email – sburack@up.net
Counties: Baraga, Gogebic, Houghton,
Iron, Keweenaw, Ontonagon
- 14** **Holland Area Arts Council**
150 East 8th Street
Holland, MI 49423
Helen Zeerip / Jason Kalajainen
616 396-3278 616 396-6298 fax
www.hollandarts.org
email – haac@macatawa.org
Counties: Allegan, Mason,
Muskegon, Oceana, Ottawa
- 15** **Arts Council of Greater Kalamazoo**
Epic Center
359 S. Burdick, Suite 203
Kalamazoo, MI 49007
Anne Mehring / Barb Harkins
269 342-5059 269 342-6531 fax
www.kazooart.org
email – anne@kazooart.org
Counties: Barry, Berrien, Cass, Kalamazoo,
St. Joseph, Van Buren
- 16** **United Arts Cncl. of Calhoun Cnty.**
P.O. Box 1079
Battle Creek, MI 49016
Kevin Henning / Jessica Russell
616 441-2700 616 441-2707 fax
www.unitedartscouncil.org email-
kevinhenning@unitedartscouncil.org
Counties: Branch, Calhoun, Hillsdale,
Jackson, Lenawee
- 17** **Huron County Economic Development**
250 E. Huron Ave., Room 303
Bad Axe, MI 48413
Carl Osentoski / Laura Weber
989-269-6431 989 269-8209 fax
www.huroncounty.com
email - carl@huroncounty.com
Counties: Huron, Sanilac, Tuscola
- 18** **Art Reach of Mid Michigan**
P.O. Box 166
Mt. Pleasant, MI 48804-0166
Katherine Hunt
989-773-3689
www.artreachcenter.org
email - khunt@edcen.ehhs.cmich.edu
Counties: Clare, Gladwin, Gratiot, Isabella
- 19** **CRAF Center**
606 Lake Street, P.O. Box 658
Roscommon, MI 48653
Peggy Diss
989-389-4255
www.crafcenter.com
email – dissp@ejourney.com
Counties: Alcona, Crawford, Iosco,
Ogemaw, Oscoda, Roscommon

Regranting County/Region

Regional Granting /Minigrant Program

The following lists all Michigan counties in alphabetical order. To find your Regional Granting agency, locate your county on the list. After the name of each county is the number of its Granting Region.

County	Region	County	Region
Alcona	19	Lapeer	5
Alger	12	Lake	8
Allegan	14	Leelanau	10
Alpena	9	Lenawee	16
Antrim	10	Livingston	4
Arenac	7	Luce	11
Baraga	13	Mackinac	11
Barry	15	Macomb	3
Bay	7	Manistee	10
Benzie	10	Marquette	12
Berrien	15	Mason	14
Branch	16	Mecosta	8
Calhoun	16	Menominee	12
Cass	15	Midland	7
Charlevoix	9	Missaukee	10
Cheboygan	9	Monroe	4
Chippewa	11	Montcalm	8
Clare	18	Montmorency	9
Clinton	6	Muskegon	14
Crawford	19	Newaygo	8
Delta	12	Oakland	2
Dickinson	12	Oceana	14
Eaton	6	Ogemaw	19
Emmet	9	Ontonagon	13
Genesee	5	Osceola	8
Gladwin	18	Oscoda	19
Gogebic	13	Otsego	9
Gr Traverse	10	Ottawa	14
Gratiot	18	Presque Isle	9
Hillsdale	16	Roscommon	19
Houghton	13	Saginaw	7
Huron	17	Sanilac	17
Ingham	6	Schoolcraft	12
Ionia	8	Shiawassee	6
Iosco	19	St Clair	3
Iron	13	St Joseph	15
Isabella	18	Tuscola	17
Jackson	16	Van Buren	15
Kalamazoo	15	Washtenaw	4
Kalkaska	10	Wayne	1
Kent	8	Wexford	10
Keweenaw	13		

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